

parents and teachers, and begins to see them more nearly as they are. They cease to be the gods, the giants and ogres they were to his infantile imagination. He and his fellows together can now dare to look at the grown-ups with an appraising eye, and see whether they are indeed worthy of that respect which they demand. Children watch the behaviour of parents and teachers with quite as observant a glance as parents and teachers turn upon them, and often reflect upon what they see in a way that might disconcert most of us did we but know it.

Neither teacher nor parent can now maintain his prestige by mere virtue of being grown up. Authority has to be won and kept by the real tested qualities of sense and firmness. And the children will be continually trying out the power of the adult to keep their allegiance. They will be quick to sense and despise weakness, and quite merciless to exploit it—but as ready to yield respect to those adults who are at the same time tolerant, good-humoured, and sure of themselves.

In the years after six or seven, thus, the adult becomes to a far smaller extent than earlier the immediate arbiter of the child's happiness. The child no longer hangs upon the smiles and frowns of the adult as the three-year-old tends to do. He is much more sensitive now to the praise or contempt of his fellows. Children of the middle years can be excellent friends with adults, but will not take them into their inner confidence, as young children naturally do, and adolescent boys and girls will do again in their turn. They have less intimate need of adult friends, and far more of their fellows. In other words, a *morality of equals* now begins to take the place of a morality based on the parent-child relation.

(10) Another great development, one which has been going on in the little child from the time when he begins to walk and talk, but which gains an increasing momentum as the years pass, is the growth of his sublimations. In the development of bodily poise and skill and the use of his hands for making and doing, in the expression of his phantasy life in modelling, drawing, painting, story-telling, verse, dramatic play, in the satisfaction of his curiosities about the real world, he is not only developing real skill and gaining knowledge of the real world, but is at the same time finding indirect and satisfying expressions for his unconscious sexual wishes and aggressive impulses. These sublimatory activities, which